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American Art News

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NEW YORK, OCTOBER 15, 1910.

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EXHIBITIONS.

Calendar of New York Exhibitions.
See page 6.

New York.

Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 251 Fifth Avenue—Works of art.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duven Brothers, 302 Fifth Avenue—Works of art.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

Elite Art Rooms, 8 East 30th St.—Foreign and American paintings.

Fifth Avenue Art Galleries, 546 Fifth Avenue—Important Sales.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

M. Johnson-Brown & Co., 17 West 31st Street—Objects of art.

The Louis Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing.

Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 12 West 40th St.—Works of art.

Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

Montross Gallery, 550 Fifth Avenue—Selected American paintings.

Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.

Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.

Seligmann & Co., 7 West 36th Street—Genuine Works of Art.

Tabbagh Freres, 396 Fifth Avenue—Art Musulman.

Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries. — Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt. — High-class paintings.

Washington (D. C.).

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfort.—High-class antiquities.

Galerie Heinemann, Munich. — High-class paintings of German, Old English and Barbizon Schools.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

Paris.

Canessa Galleries.—Antique works of art.

Hamburger Fres..—Works of Art.

Kleinberger Galleries.—Works of Art.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Kirkor Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Tabbagh Freres.—Art Oriental.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.



"THE BATH OF DIANA."
By Rubens.

Purchased by an American collector for \$200,000 from the Brussels Exposition.

London.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Obach & Co..—Pictures, prints and etchings.

Wm. B. Patterson.—Prints and engravings.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Shepherd Bros..—Pictures by the early British masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Victoria Gallery.—Old masters.

AUCTION SALES.

New York.

Anderson Auction Co., 12 East 46 St.—Collection of prints by "The Little Masters," mainly from private collection, Oct. 20, at 8.15 P. M.

Fifth Avenue Art Galleries, 546 Fifth Ave.—Oriental rugs and carpets of rare beauty. Oct. 18 and following day at 2.30 P. M.

Europe.

BERLIN.—Lepke's Auction-haus—Collection of Carl Jourdan of Frankfort. Oct. 18-20.

A private collection, Oct. 21.

Collection Hans Schwarz, of Vienna, Nov. 8 and 9.

"THE BATH OF DIANA."

Welcome is the cabled report from Paris that another magnificent masterpiece is to have an abiding place in an American gallery. The report, which has interested art circles in America, states that an American collector has purchased from the Brussels Exposition, "The Bath of Diana," by Rubens, for \$200,000.

"The Bath of Diana" was painted between the years 1636 and 1638. Rubens sold it to Cardinal Richelieu for \$3000, who was so pleased with this magnificent work of art, he presented Rubens with a diamond studded gold watch. For many years it was in the Frau Schubart collection of Munich. Its coloring is transcendently beautiful; its drawing is boldly sincere with a touch of assertiveness. The *American Art News* extends its congratulations to the purchaser.

ARREST OF ART DEALERS.

Mr. Henry Duveen, head of the famous firm of art dealers, was arrested on Thursday on board the *Lusitania*, when she arrived at this port, by Customs officers, charged with violating the customs laws, in under valuing art imports. A raid was made in the afternoon by U. S. officials, on the galleries of Duveen Brothers, and many seizures made of art objects. Benjamin Duveen, nephew of Mr. Henry Duveen, was also arrested. Both were taken before Commissioner Shields. Henry Duveen was held in \$75,000 bail, and Benjamin Duveen in \$50,000 bail to appear for a hearing Monday, Oct. 17.

RODIN ART FOR MUSEUM.

A report originating in Paris recently that Mr. Thomas F. Ryan had given \$25,000 as the first installment for the purchase of a selection of statues by the sculptor Rodin for the Metropolitan Museum, and altogether had planned to give \$1,000,000 for the project, the Directors having decided to put aside an entire room for the exclusive exhibition of Rodin's work, is news to the Museum officials here, who hadn't even heard that Rodin's famous statue of Balzac was to be one of the first pieces purchased.

"I haven't seen the story, and I have nothing to say about it," said Director Robinson. I have not seen or heard from Mr. Ryan in a long time."

BOWDOIN BUYS A PAINTING.

Bowdoin College has purchased a portrait of the late John S. Kennedy, who contributed substantially to that institution's endowment. The portrait was painted by the late Eastman Johnson, who was a native of Maine. The canvas was acquired from his widow. It will occupy a prominent place in the halls of the college.

Alumni of Bowdoin College, in this city, have arranged to have a portrait of the president of the institution, Dr. William de Witt Hyde, painted by John W. Alexander. Dr. Hyde is in New York and will have several sittings at the Alexander studio. The painting is to be presented probably this term, the occasion being the completion of Dr. Hyde's twenty-fifth year as president.

BUFFALO.

Mr. William A. Rogers, last year the president of the Buffalo Fine Arts Academy, has made a gift to the Albright Art Gallery that will be much appreciated by all interested in the permanent collections. He has given handsome brass plates for the paintings in the permanent collection. The plates are on all the frames, except those of the pictures bought this year, and these are now being made and will soon be in place. The addition of the plates enhances interest in the permanent collection, for they give the history of each picture, whether a gift to the academy or acquired by purchase, and with what fund the purchase was made. Visitors to the gallery can now study the pictures without requiring a catalogue to the permanent collection.

A Buffalo collector has bought the beautiful six-handled Rakka jar, which was one of the most perfect specimens in the collection at present installed at the Albright Gallery. This collection of Rakka pottery and Persian faience will remain here for a very short time, as it will soon be sent to the Carnegie Institute in Pittsburg for exhibition. It is one of the most remarkable collections of the kind ever brought to this country, and several choice pieces will remain permanently in Buffalo.

Through the kindness of Carroll Beckwith, his copies of some of the world's masterpieces are now on exhibition at the Albright Art Gallery. These copies are attractive and instructive and a liberal education to those unable to travel and see the originals. Eight of the most famous Velasquez paintings are included in the reproductions, two of Tiepolo, one Tintoretto, two Rubens, one Ribera, one Veronese, four Van Dycks, one Annabel Caracci, one Henri Martin, one Hirsch and one Cabanel.

For the catalogue of the works, Mr. Beckwith wrote the descriptions, adding the useful information as to where the originals are hung.

The sixth annual exhibition of selected water colors now on will close October 24.

One of the most exceptional and attractive groups was lent by The Montross Gallery of New York. It includes works by the most important of the American artists, as follows: "New Orleans," by George H. Clements; "The Silent Hills," by Elliott Daingerfield; "A Lady Seated," by T. W. Dewing; "A Hillside," by W. L. Lathrop; "Mountain Stream—Alberta," by A. Phinister Proctor; "Study of Trees and Meadow," by Alexander Schilling; "A Farm-Night," by Dwight W. Tryon; "Sand, Sea and Sky," by D. W. Tryon; "Spring—Man Digging," by Horatio Walker; "The Garden," by J. Alden Weir, and "Along the Beach," by Henry C. White.

One of the interesting groups is that of John Marin, lent through the courtesy of the Photo-Secession Gallery of New York.

Mr. Marin is a remarkably distinguished follower in that long line of great British water-color painters. The singular charm and notable characteristic of his work, is his ability to conceive and to carry out his scheme, from first to last, of pure color, which is sometimes called impressionistic painting. He is a poet and a visionary of the first order, a dreaming and enchanted lover of life. Mr. Marin's landscapes were nearly all painted in France and the variety of his subjects is one of his special charms.

There is also a group of water colors by Leslie W. Lee, who paints the charming scenes of life in Mexico. Mr. Lee has recently returned to New York and the nine water colors included in this exhibition are a most happy thought, as they add greatly to the present exhibition.

An unusual water color, by Charles Warren Eaton, is his "Moonlight, Luxembourg," a picture which all of Mr. Eaton's former admirers in Buffalo should see. Several collections in this city contain examples of the artist's poetic landscape interpretations, but perhaps none of them is as rich in color or so adeptly decorative as this night composition of sonorous blues, glowing moonlight and hidden notes of red. A growing painter is William T. Ritschel, whose seaside composition, "Waiting," shares the fundamental feeling associated with strong Dutch art. Louis Mora, Colin Campbell Cooper, Charles P. Gruppe, George Wharton Edwards, Chauncey F. Ryder and the very clever Miss Alice Schille, are some of the other artists who are seen at their best. The Chicago painter, Adam Emory Albright, seems to grow stronger each year in his portrayal of child-life. The present attractive picture, "Childhood Hours," enables one to see why this Western painter, living and working in the West, is attracting favorable attention in the East.

ST. LOUIS.

The fifth annual exhibition of selected paintings by American Artists now on at the City Art Museum, is an impressive national display and shows that American appreciation of art has greatly advanced, and that it will no longer do for a collector to blindly follow old leads, if he hopes to enjoy the best his means will buy, or hopes for any reputation as an art lover. The American of to-day must study the art of his own country. These are some of the ideas forced upon one by a preliminary view of the pictures.

There are but few nude figures. In a comparison with the Paris salons of the year, which teem with figure studies, this is one of the American characteristics of the exhibition. But the few nude pictures there are really beautiful, which no one would think to say of the nudes in either of this year's Paris shows, speaking in a general way. Miss Lillian Genth, with one of her sylvan compositions, full of nature feeling and delightful appreciation of light and color, has the most charming work of this genre.

There are beautiful landscapes, of course. Save a few, whose names mostly are familiar to the American public, what European landscapes of to-day equal those of the American school? Tryon, Metcalf, Crane, Dewey, Alexander Harrison, Emerson, Steichen, are some whose contributions will repay study.

Frank J. Waugh, Charles H. Woodbury, Leon Dabo and others are represented by marine subjects. Dabo's works seem to justify the acclaim his work met with at the recent international exhibition in Berlin. Waugh's paintings are among the powerful works in the show.

In portrait painting, the pictures by Sargent and Shannon embody all that is best in the American school. With these men, character seems to be more important than color or decorative quality. Miss Cecelia Beaux and Miss Lydia Field Emmett and Irving Wiles, are more inclined toward decorative portrayal, but all with something of Sargent's feeling. Decorative portrait pictures in the present exhibition are perhaps best represented by examples of Carl Gustav Waldeck and Howard Gardner Cushing. Mr. Cushing's "Portrait" is a charming presentation of a young American woman, with a pretty dress, to the painting of which the artist has, as usual, chiefly devoted his skill. Waldeck's pictures are of two young St. Louis belles.

Dutch inspiration is seen in the interior paintings by Benson, Paxton and De Camp, and others who may be grouped with them, because of the way they paint

light and atmosphere, and of a certain quietness that pervades many of their pictures. But there is not so much of Dutch feeling in Tarbell's "Venetian Blind," which is well remembered here by many art lovers who frequented the St. Louis World's Fair, nor Paxton's "Glow of Gold and Gleam of Pearl," which was an object of much interest in the annual exhibition two years ago, nor in De Camp's and Benson's out-of-doors pictures. All these paintings often show a vivacity that one more associates with France. All have fine, strong qualities in common and all show European influence, but none can be apportioned exclusively to any European school.

Representative of the Munich school, in a way, are the "Hoosier painters": Steele, Meakin, Adams, Stark and others. Two pictures by Steele, "Midsummer Day" and "Landscape," still remind one of the "Hudson River School," perhaps because his pictures are so admirably frank, honest and sincere.

Another interesting group of painters is distinguished by the great value given to color in their work. In all of Herman Dudley Murphy's pictures, whatever the subjects, what finally persuades one of his power is the subtlety of color. After looking at one of these pictures, after a time the color is sure to appeal to one for its own sake, and the work to appear as a rare color composition.

BOSTON.

Healy's famous portrait of Henry W. Longfellow, the only painting which the poet sat for in his earlier years, may be taken from Boston's famous collection of paintings. The University Club of Chicago and several libraries in the Middle West have been seeking the canvas, which is to be sold in settlement of the A. V. Anthony estate.

Longfellow's portrait by Healy for years was hung in the "poets' room" in the old time publishing house of Ticknor & Fields. In that room, Lowell, Aldrich, Howells and Longfellow himself, in fact about all of America's famous poets of a half century ago, used to gather and discuss the latest literary productions. The portrait of the poet is life-size and the first made of Longfellow by Healy. Later he painted him at Rome, where he had a studio.

Healy was born in Boston in 1834, and among his masterpieces still in Boston is the painting of Daniel Webster now at Faneuil Hall. Among his noted portraits are those of Abraham Lincoln, Gen. U. S. Grant, Alexander Baring, Lord Ashburton, hung at the State Department at Washington; Gen. Andrew Jackson, hung in the Corcoran Gallery; John Quincy Adams, hung in the executive mansion, Washington; Pope Pius IX. and General Sherman.

PITTSBURG.

Two interesting exhibitions under the auspices of the Art Society of Pittsburg, will be held at the Carnegie Institute during the fall and winter. These have been definitely decided upon, but the remainder of the program has not yet been made up. The first, which will probably open November 5 and continue two weeks, is an exhibit by American illustrators with the American Federation of Fine Arts as sponsor. It will consist of 200 original drawings. The collection is assembled by the Society of Illustrators, of which Charles Dana Gibson is president.

Cullen Yates will shortly go to Shawnee, in the Delaware valley.

Jules Guerin will hold an exhibition of water colors in November.

WASHINGTON (D. C.)

The Corcoran Gallery opened two weeks earlier than usual this autumn, in order to grant access to its collections to the numerous strangers who are invariably in Washington at this time. That the privilege has not been unappreciated is testified by the attendance, which on free days has been recorded as not less than five hundred, and more than once as much as eight hundred. While the gallery was closed, in addition to the usual repairs, the walls of the entire upper atrium were recovered, the red burlap being replaced by similar material in green. This makes the walls on the first and second floors of virtually the same tint, and lightens the general effect of the gallery upon entrance.

During the summer a few changes have been made in the National Gallery, a small new room being added by the partitioning off of a space at the extreme south of the hall, and by the acquisition of four or more paintings for the permanent collection. In the new gallery is hung a loan collection composed chiefly of early American portraits owned by Dr. George Reuling of Baltimore, some of which are of more than passing interest, and of some old foreign paintings of merit which are the property of the Duchess D'Arcos, who was formerly Miss Lowery of this city.

The acquisitions are purchases made by Mr. William T. Evans and are included in the collection which bears his name. One is a genre by H. Siddons Mowbray, "Idle Hours"—a picture of two young women lounging in a richly appointed room, presumably in a foreign land. Another of the recent purchases is a figure painting by Carroll Beckwith—a portrait study of a blacksmith. It is three-quarter length, life-size, and represents the smith at his anvil. This is considered to be Mr. Beckwith's masterpiece. The other additions are equally estimable—a landscape by Frederick Ballard Williams, and a landscape with figures by George Elmer Brown.

The third biennial exhibition of contemporary American art at the Corcoran Gallery, will open on December 13, to continue through January 22. The two exhibitions which have been held were attended by over 100,000 persons and forty-seven pictures were sold, aggregating over \$97,000—twenty-one of which were purchased for the permanent collection of the Gallery. Through the generosity of former Senator William A. Clark, \$5,000 will be given in prizes, as follows: First, \$2,000, to be accompanied by the Corcoran gold medal; second, \$1,500, to be accompanied by the Corcoran silver medal; third, \$1,000, to be accompanied by the Corcoran bronze medal, and fourth, \$500, to be accompanied by honorable mention. These prizes will be awarded to the painters of the best four pictures produced within the past two years by different artists, without regard to subject. No painting, however, which has previously received a medal of like value in any exhibition will be eligible to compete for these awards. It is, in addition to this, understood that the Corcoran Gallery expects to use a portion of the income from its endowment fund to make substantial purchases for its permanent collection. The jury both of selection and award consists of F. D. Millet, chairman; William Sergeant Kendall, Edward W. Redfield, Frederic P. Vinton and Lewis H. Meakin.

Works to be shown in this exhibition must be entered not later than November 8, and delivered at the Corcoran Gallery, or to its agents in New York, Philadelphia or Boston, on or before November 24.

Exhibition Calendar for Artists

PHILADELPHIA WATERCOLOR CLUB, Penna. Academy of Fine Arts, Phila., Pa.
Eighth annual exhibition.

Entry cards must be received at Academy before.....Oct. 22
Exhibits must be received at Academy by.....Oct. 25
Press view and Reception.....Nov. 12
Opening of exhibition.....Nov. 14
Closing of exhibition.....Dec. 18

PENNA. SOCIETY OF MINIATURE PAINTERS, Penna. Academy of Fine Arts,
Philadelphia, Pa.

Ninth annual exhibition.

Entry cards must be received at Academy by.....Oct. 22
Exhibits must be received at Academy by.....Nov. 3
Opening of exhibition.....Nov. 12
Closing of exhibition.....Dec. 11

CORCORAN GALLERY OF ART, Washington, D. C.

Third biennial exhibition of contemporary American art.

Entry cards must be received by.....Nov. 8
Exhibits received on or before.....Nov. 24
Exhibits in N. Y. received by Budworth & Son by.....Nov. 15
Exhibits in Boston received by Woll & Richards by.....Nov. 15
Exhibits in Phila. received by C. A. Haseltine by.....Nov. 15
Private view and reception.....Dec. 12
Opening of exhibition.....Dec. 13
Closing of exhibition.....Jan. 23

NATIONAL ACADEMY OF DESIGN, 215 W. 57 St., New York.

Winter exhibition.

Exhibits received.....Nov. 21, 22

AROUND THE STUDIOS.

Albert P. Lucas has returned to work in his studio in the Broadway Arcade and is painting several portraits for which he has commissions.

E. Irving Couse has returned from Taos, New Mexico, bringing with him eight large canvases which he has painted during the summer.

Blendon Campbell is painting a large decorative panel for the ball room of the home of Mrs. Walter Goodwin, Hartford, Conn.

F. S. Church is painting a decorative panel for a church in Grand Rapids, Mich.

Otto Schneider is at work on portrait etchings of Jules French and Grant B. Schley.

Henry Mosler has returned from Europe and is now engaged in painting several historical pictures of the Colonial period.

Piero Tozzi will have an exhibition the first of November in the Folsom galleries where he will show a number of portraits painted this summer at Newport. Mr. Tozzi is at present working on a portrait of Princess Del Drago of Tarrytown.

Edwin Blashfield returned to New York last month after making a short trip to Youngstown, Ohio, to superintend the putting in place of several pendentives in the new Court House.

An exhibition of the work done during the summer by the Robert Henri class at Monhegan Island, Maine, was held in their class rooms in the Broadway Arcade, October 8 and 9.

Robert Henri returned this week. Mr. Henri has been painting in Holland and Spain.

Harriett A. Clark has recently returned from a visit to Gloucester, Mass. Miss Clark expects to leave next week for Hot Springs, Va., where she will hold an exhibition of her miniatures.

Albert Herter is beginning a large decoration for the Pittsburg Athletic Club. Mr. Herter has also been commissioned to paint the decorations for the new Horace Mann School for boys.

Miss Tannehill, who has returned from Englewood, N. J., has begun work on a miniature.

Mrs. Albert Herter is at Santa Barbara. She expects to return late this month and take up her portrait painting.

The portrait painter, Clausen Coope, who, although generally considered an Englishman, was born in Brooklyn, and who has been painting portraits at Newport this past summer, had a page advertisement in last Sunday's New York Herald, prepared by Mr. Gustav Kobbe and copiously illustrated with reproductions of portraits by Mr. Coope. Who next?



AN ALTAR (1450). By Michael Pacher
In Hans Schwarz Collection, Vienna. To be sold at Rudolph Lepke's
Auction Rooms, Berlin, Nov. 8.

A FRIENDLY MESSAGE.

Editor American Art News:

Glad to send my subscription to the ART NEWS, as I want to keep in touch at home and your paper is alive. Have been here on the hills out of Florence, up on the Fiesole road, over two months. It was hot with plenty of mosquitoes, but now autumn seems to have arrived. Shall remain here until the middle of October and then go to Rome for the winter.

Sincerely,

Carroll Beckwith.

Florence, Sept. 15, 1910.

MORE GALLERIES NEEDED.

John W. Alexander, of Pittsburg, president of the National Academy of Design, has recently returned from Europe. His trip was for recreation, but he visited many galleries.

"In Munich the Academy has 40 galleries," he said, "and it is mortifying to think that in America we have nothing in the way of galleries for exhibiting and preserving works of art. Our gallery is so small we have trouble in hanging the 300 pictures selected out of the 1600 offered each year. It would be no use building among the skyscrapers, for we must have light. If the city will do its part, the Academy will find the place."

Charles Warren Eaton arrived on the "Kroonland" on Monday.

Eliot C. Clark has gone to Santa Barbara, Cal., for several months and will return in March.

Robert Hamilton, who spent the summer at his camp-studio in Berkshire, Mass., will return to his New York studio at the end of October. Mr. Hamilton has painted many interesting canvases, mostly pastoral scenes.

AMERICAN ARTISTS MEDED.

The complete list of prize winners at Buenos Ayres, in the United States section of the "Exposition International" reads as follows:

A Grand Prize to Charles Gaffly and William M. Chase.

Gold Medals to Thomas P. Anshutz, John C. Johanson, Phillip L. Hale, Willard L. Metcalf, J. Francis Murphy, Henry R. Poore, Edward W. Redfield, W. Elmer Schofield, Frederick J. Waugh, Irving R. Wiles, Hermon A. McNeil.

Silver Medals to Hugh H. Breckenridge, Colin C. Cooper, Charles H. Davis, Henry G. Dearth, Louis Paul Dessar, Charles Warren Eaton, Ellen G. Emmett, Charles W. Hawthorne, Robert Henri, Edward F. Rook, William M. Paxton, Marion Powers, Justus Pfeiffer, M. Jean McLane, F. Luis Mora, William S. Robinson, William Sartain, Everett L. Warner, J. Alden Weir, Charles H. Woodbury, Charles Morris Young, Solon H. Borglum, Frederick G. R. Roth.

Bronze Medals to Hugo Ballin, Emil Carlsen, Charles Ebert, William Forsyth, Daniel Garber, Lillian Genth, Albert L. Groll, Lillian Westcott Hale, James R. Hopkins, Robert Koehler, Walter Nettleton, George L. Noyes, Walter L. Palmer, Joseph T. Pearson, Jr., Gardner Symons, John F. Stacey, Theodore Wendell, Albert Laessle.

Honorable Mentions to J. Ottis Adams, George Bellows, Edmund H. Wuerple, Mahonri M. Young.

The following artists represented in the United States section, many of whose works have been borrowed from public collections for this exposition, were considered by the jury to be hors concours: George de Forest Brush, Howard G. Cushing, Joseph De Camp, Thomas W. Dewing, Edmund C. Tarbell, D. W. Tryon, Childe Hassam, Frank Duveneck, W. Sergeant Kendall, John W. Alexander, Henry F. Farny, Horatio Walker, Ralph Clarkson.

The United States section occupied two of the largest galleries in the centre of the building, the galleries being decorated in green and mahogany. There were exhibited in it 120 paintings, representing 117 different painters and 41 bronzes, representing 21 sculptors. The largest sections of the Exposition were the French and Italian, in which most of the leading artists of those countries were represented.

TO PROTECT AMERICAN ART.

Extraordinary precautions will be taken to provide for the safe return of all paintings and sculptures sent to the International Exhibition of Art and History in Rome next March from the United States. This is because some of the works of American artists and sculptors came back from the exhibition in Venice damaged, and Mr. Harrison S. Morris, Commissioner General from the United States to the exhibition, wishes to avoid such accidents. After the pictures and sculptures to be despatched abroad are passed upon by a jury here their packing and shipping will be under the personal supervision of Mr. Morris' assistant, Mr. William Henry Fox. At the close of the exhibition Mr. Fox will go to Rome and will see that all the works which are to be returned are properly packed and are expressed as promptly as possible.

The Italian authorities have guaranteed the sale of works exhibited to the amount of \$100,000 and have offered \$40,000 in prizes. There will be two prizes of \$10,000 each, four of \$2,000, and six of \$1,000 in painting and sculpture, and \$4,000 in various amounts will be awarded for illustrations and engravings.

Exhibition Successful.

The Poland Spring art exhibition was closed Oct. 3. Messrs. Hiram Ricker & Sons have purchased from the collection "The Birches," by William R. Derick; "Repose," by J. A. S. Monks; and the "Home of the Osprey," by Dwight Blaney, for the permanent collection. Miss Ricker sold to one of the patrons "The Old-Fashioned Garden," by Henry W. Rice, which goes to Brookline; also the bronze "Group of Ducks," by Anna Pell Woollett, which goes to Cincinnati. A great deal of interest has been shown in the exhibition.

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The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

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American Express Co. . . Haymarket St.
Allied Artists' Ass'n . . . 67 Chancery Lane
W. M. Power . . . 123 Victoria St., S. W.

MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

PARIS.

American Art Students' Club . . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . . . 2 Place de l'Opera
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel
Lucien Lefebvre-Foinet . . . 2 Rue Brea

NEW MUSEUM DIRECTOR.

A writer in the Evening Post, referring to the soon necessary appointment by the trustees of the Metropolitan Museum of a successor to ex-Director Sir Purdon Clarke, says that it is generally believed, and as generally hoped, that the gentleman who now occupies the position of acting Director; namely, Mr. Edward Robinson, formerly Director of the Boston Museum, will be selected. We are gratified at this expression of belief in Mr. Robinson, which the N. Y. Evening Post seemingly endorses, as we have long urged his eminent fitness for the post, while the fact that he is an American would make such a selection as that of Mr. Robinson all the more appropriate and pleasing. The same writer in the Post, in further discussing the question of the new director, quotes at length from a recent article in the Burlington Magazine, by Lionel Cust, apropos of the resignation of Signor Carrado Ricci, of the Director Generalship of Fine Arts at Rome, entitled "Museum Direction and Bureaucracy." As Signor Ricci's

retirement was due to the decision of the Italian Government that a Museum Director should not be an expert, but a mere administrator, Mr. Cust argues that "there can be no qualification for the Directorship of a great National Museum or Art Gallery, other than that of first-class expert knowledge, united to a capacity for business and administration, and of these requirements that of expert knowledge is the most essential, since it is the one which cannot be supplied by subordinate assistance."

Agreeing entirely with this estimate of Mr. Cust's, we should say that Mr. Robinson satisfactorily measures up to it. He is sufficiently an expert—a rather meaningless term, by the way, as it is generally employed—on art matters in general, and during his term as acting director of the Museum he has certainly evinced unusual capacity for business administration.

OUR NINTH ANNIVERSARY.

With this issue THE AMERICAN ART NEWS, following the publication of four summer monthly numbers, appears again as a weekly, and will reach its readers every Saturday from now on through the art season in America. It begins at the same time, its ninth year, and its seventh under its present title, of successful publication, during which period it has steadily grown in circulation, influence and favor with the art public of both America and Europe, and has justified the belief of its founders and conductors, that there exists a place for an independent and intelligently-conducted Art Newspaper, allied to no one school or movement, and in no way dominated or influenced by any one school of artists, or any trade interest. Its aim, as in the past, is to supply interesting, important, valuable, and carefully selected and compiled information for all who care for or are interested in art, whether artists, collectors, dealers or art lovers.

METROPOLITAN ART MUSEUM.

It is a cause for congratulation, that whatever doubt has been cast upon the genuineness of the Cypriote collection of antiquities gathered by Gen. di Cesnola, has finally been removed by the careful and thorough examination, and the official report made by Prof. John L. Myres, of Oxford University, England.

Gen. di Cesnola was the United States Consul at Cypress, and had devoted a greater part of his life to the collection of these antiquities, a part of which went to the Berlin Museum, a part to the British Museum, while a much larger part was sent to the Metropolitan Museum. Every specimen of the latter collection has been examined by Professor Myres and his assistants, and his approval given to the entire collection, which has been properly arranged in order and put on view. An illustrated catalogue with an historical introduction, will be prepared for the exhibition.

On Nov. 1, a special loan exhibition will be given at the Museum of Art, of rare rugs, showing specimens of weaves of the XV, XVI and XVII centuries. The Kaiser Friedrich Museum, of Berlin, through the courtesy of Dr. Bode, will send a small rug to the exhibition, dating from the XIV century, which is believed to be the oldest rug in existence.

OBITUARIES

Winslow Homer.

In spite of his age, Mr. Homer's death on Sept. 29, at Scarborough, Me., came as a sudden blow to his many friends.

Winslow Homer was born in Boston on Feb. 24, 1836. The family moved to Cambridge in 1842. There he attended school until he was nineteen, when he was apprenticed to Bufford, the Boston lithographer, in whose establishment he worked for two years, designing title pages for sheet music, the portraits of the members of the State Senate, and other work of that character. In 1857, when he was twenty-one, he left Bufford's and set up for himself in a studio in Winter St. in this city, in the Ballou's Pictorial building. There he began to make drawings for the illustrated weeklies, and about 1848 the first of a long series of his drawings appeared in Harper's Weekly, New York, which had just been founded. His earliest subjects were Boston street scenes. In 1859 he came to New York and opened a studio. He attended the National Academy of Design under Prof. Cummings' tuition. Harper & Brothers made him their war correspondent when the Civil War broke out.

His first oil paintings were these war and camp scenes, such as "Home, Sweet Home," "The Last Goose at Yorktown," "Zouaves Pitching Quoits," "Rations," "The Bright Side," "In Front of the Guardhouse," and, notably, "Prisoners from the Front," which, though a small canvas, made quite a little stir when it was exhibited in New York at the Academy, where Homer, from this period on, continued to exhibit with regularity for many years, selling his pictures freely at modest prices and winning gradually a sterling reputation as a painter. The "Prisoners from the Front" was painted from sketches made in 1862, but it was not exhibited until 1866. A year later it was shown at the Paris International Exposition, and that summer Homer made his first trip to Europe. Eleven years later, at the Paris International Exposition of 1878, he exhibited "The Bright Side," "Sunday Morning in Virginia," "A Country School Room," "Snap the Whip," and the "Visit from the Mistress." His work was favorably noticed on this occasion, and foreign critics were particularly impressed by its racy national quality. "The Visit from the Mistress" and "Sunday Morning in Virginia," were two representatives of a kind of work in which Homer gained distinction in the seventies, that is, negro life. The former canvas is now in the National Gallery of Art at Washington.

In 1881 he went to England and opened a studio at Tynemouth, on the east coast, near Newcastle-on-Tyne. Shortly after his return from England, he left his New York studio, never to return, and went to Prout's Neck, Scarborough, Me., where he has lived for the last 26 years.

There he produced his most famous masterpieces, beginning with "The Life Line" in 1884, continuing with "Under-tow" (1887), "Eight Bells" (1888), "The West Wind" (1891), "Coast in Winter" (1892), "The Fox Hunt" (1893), "High Cliff, Coast of Maine" (1894), "Moonlight, Wood's Island Light" (1894), "The Maine Coast" (1896), "The Lookout—All's Well" (1896), "The Fog Warning," "Storm-Beaten," "A Summer Night," "Cannon Rock," "On a Lee Shore," "The Gulf Stream," "The Gale," "The Wreck," etc.

Two of the greatest of Homer's oil paintings are owned by the Boston Museum of Fine Arts. "The Fog Warning" and "The Lookout—All's Well." The latter was bought by the museum at the sale of the Thomas B. Clarke collection in 1899 for \$3200. The list of Homer's other pictures in the possession of public art museums runs as follows: In the Metropolitan Museum are his "Gulf Stream," "Searchlight, Harbor Entrance, Santiago de Cuba," "Cannon Rock," and "Northeast." The Corcoran Gallery of Art owns his "Moonlight, Wood's Island Light" (catalogued more recently and needlessly as "A Light on the Sea"). The National Gallery of Art possesses his "High Cliff, Coast of Maine," and the "Visit from the Mistress." The Pennsylvania Academy of Fine Arts owns his "Fox Hunt," formerly known as "Winter." At the Layton Art Gallery, Milwaukee, Wis., is his "Hark! the Lark." The Carnegie Institute, Pittsburg, Pa., owns his "The Wreck." The Rhode Island School of Design, Providence, R. I., owns "On a Lee Shore." The Cincinnati Museum of Fine Arts owns the "Haul-in Anchor." This enumeration does not include the water colors, of which the Boston Museum has four, namely, the "Leaping Trout," "Ouananiche Fishing," "Indian Camp" and "Trout Fishing."

At the sale of the Thomas B. Clarke collection in 1899, sixteen of Homer's oil paintings were sold for a total of \$30,330, and fifteen of his water colors for a total of \$2965, making a grand total for thirty-one works of \$33,295. "Eight Bells" fetched the then noteworthy price of \$4700; it was bought by Mr. Herman Schaus, who subsequently sold it to Mr. Stotesbury of Philadelphia. "The Maine Coast" is in the collection of Mr. C. J. Blair of Chicago. "Under-tow" is owned by Mr. Edward D. Adams of New York. The "Flight of Wild Geese" is in the collection of Mrs. Roland C. Lincoln of Boston. "Early Evening" belongs to Mr. Charles L. Freer of Detroit. "The Gale" (sometimes catalogued as "The Great Gale") belongs to Mrs. B. Ogden Chisolm. "Sunset, Saco Bay, the Coming Storm" is owned by the Lotus Club, New York. Mr. Blair is the owner of "The Two Guides." Mrs. Bancel La Farge is the owner of "Huntsman and Dog." Louis Ettlinger owns "The Hound and the Hunter." Burton Mansfield owns "The Fisher Girl." Charles W. Gould owns the "Banks Fishermen." "The West Wind" is in the collection of Samuel Untermyer. "The Life Line" was in the Clarke collection, and was bought by G. W. Elkins for \$4500. Alexander Harrison, the artist, is the owner of "The Campfire." "Weather-Beaten" (sometimes catalogued as "Storm-Beaten") is in the possession of Emerson McMillen. There are several of Homer's works in the John G. Johnson collection, Philadelphia, which is to come into the public custody eventually.

Henry Hammon Gallison.

Henry Hammon Gallison, a noted artist and the first American painter to have a canvas placed in the National Museum of Italy, died at his home in Cambridge, Mass., yesterday, of apoplexy, aged 60. He got honorable mention at the Paris Exposition and his picture "Rising Mists" received special mention at Turin. This picture was purchased by the Italian Government and hung in the National Museum. Mr. Gallison was a native of Boston and his wife was Marie Reuter of Lubeck, Germany, whom he married in Paris in 1886.

(Continued on page 6.)

LONDON LETTER.

London, October 5, 1910.

The season has hardly yet begun, and a tour of the dealers' galleries offers little that is really new, while the public exhibitions with the exception of those of the Royal Photographic Society and the London Salon of Photography, are yet in the future. The Royal Photographic Society of Great Britain filled the walls of the Water Color Society's galleries with an interesting display, which illustrated the entire range of photography. Some of the best exhibits were those representing bird life by C. J. King, George A. Booth, Wm. Bickerton, C. W. R. Knight, Arthur Duckworth and others, while Douglas English, with his "Otter" and the Rev. A. E. Corner, with his "Kitten," showed good examples. Among other striking examples were Mrs. G. A. Barton's pre-Raphaelite, "Soul of the Rose"; W. C. S. Fergusson's "Old Harbor," W. D. Murphy's "On the Sands," and Mrs. Ambrose Ralli's "A Side Canal, Venice."

There was delightful fidelity in C. Willie's "Portrait of an Old Woman," and good work was also shown by F. J. Mortimer and C. F. Clarke, Ernest Marriage, Alexander Keighley, John M. Whitehead and George Porter Higgins, the portrait of William Orpen, the painter, by the last, being exceedingly good.

The London Salon Photographic exhibition at the galleries of the Fine Art Society was much smaller and more limited in its scope than that of the Royal Society.

The exhibitors to the fore were W. and G. Parrish, Frank H. Read, Will A. Cadby, B. B. Mewburn, J. Harold Liebrich, Frank Eugene, Rudolph Durkoot, Frederick H. Evans, F. J. Mortimer, W. H. House, Alex. Keighley, Leonard Misonne, J. M. C. Grove and F. Mitchell Elliott.

The exhibition of the North British Academy of Art recently held in the rooms of the Royal British Society of Artists in Suffolk Street was not a particularly good one.

The dealers have pretty well now returned from their late summer and autumn vacations. Mr. Asher Wertheimer has been, as usual, at Homburg, and Mr. Frank Sabin has taken the cure at Aix-les-Bains. Mr. Robert Partridge is sailing for New York this week to establish the new galleries on or near Fifth Avenue of Partridge, Lewis & Simmons. Mr. C. J. Charles, who has been much in Paris during the summer, will sail for New York in November.

ANOTHER VAN DYCK COMING.

The Van Dyck purchased by the Messrs. Knoedler in London recently will, in all probability, come to America. It is a very fine portrait group belonging to the later period of the artist's career. The picture represents that Earl of Derby who lost his life for his loyalty to Charles I, with the Countess of Derby and their little daughter. The figures are disposed in a balanced composition, the child in the center of the canvas, the mother on one side in a lustrous white satin gown, the father on the other side in a dark cloak, the background a formal landscape with trees, a lake, and the familiar pillar. The faces possess distinction, and the child's face has the mingled sincerity and archness of expression frequently to be found in Van Dyck's portraits of children.

THE HOE COLLECTION.

With the season of art auctions approaching the definite announcement is at last made that the great and varied collection of paintings and art objects of many sorts made by the late Robert Hoe is to be dispersed at public sale here this winter. There has been much speculation as to whether the art collection and library would be sold here or in England, but the executors have finally determined upon New York as the best place for the sale.

The art property which is to be put up for the public's competition comprises the most diverse groups and represents an investment by Mr. Hoe of more than \$2,000,000, as nearly as can be ascertained. This is exclusive of the library, which, it is said, exhibits a total of expenditures by Mr. Hoe on it alone of at least \$2,500,000, so that the aggregate of his purchases of books and art objects is therefore about \$4,500,000, according to all that can be learned as to the figures. Mr. Hoe bought lavishly, not to say ravenously, in all parts of the world.

Interest in the general art collection which Mr. Hoe made is keen, for while it has long been known that he was spending large sums on it comparatively few people have been permitted to know just what composed it.

In Chinese porcelains there is an important collection of blue and whites numbering nearly 1,000 objects. By reason of pairs and garnitures, however, these will probably be reduced to something like 600 items in the catalogue of the sale. Of the decorated porcelains there are between 400 and 500 pieces dating from Early Ming to Chienlung. Some of them stand in Louis XV and Louis XVI mountings. The collection of old Chinese cloisonné is the largest, it is said, that has ever come under the hammer. Most of them are described as Ming pieces.

There are also objects in Limoges and other enamels, there is an extensive collection of snuffboxes and watches and there are nearly a hundred clocks, from small boudoir clocks to tall, high case clocks with chimes. The clocks are of different periods and of English, Dutch and French manufacture. There are old ivories and European bronzes, and there is an extraordinary collection of old silver, English, French and German, a whole roomful of tables of it. There are tapestries and there is furniture upholstered in tapestry with ormolu mounts.

Of the paintings there are about 200, and there is a large number of etchings and engravings. Among the paintings is Rembrandt's "Young Girl Holding Out a Medal on a Chain," from the Sir Charles Robinson collection; which figures as No. 303 in Dr. Bode's book. There are Dutch and Flemish portraits, by Van Mieris, Van Vos and others, and Netscher, Ruysdael, Breughel, Goya, Poussin, Nattier, Drouais, Van Loo, Hogarth, Gérôme, Leloir, Isabey, Tissot and La Farge, are among the other names that are found on the lists.

The long list of etchings and engravings contains among others the names of Rembrandt, Audran, Bartolozzi, Blake, Bol, Boucher, Bracquemond, Colman, Cranach, Corot, Didier, Turner, Dürer, Gaujean, Guerin, Haden, Meryon, Van Ostade and Marcenay.

The pictures, etchings, engravings and art objects will be sold by the American Art Association probably in January and the valuable and extensive collection of books will be sold under the direction of the Anderson Auction Company, probably in February.

FLORENCE LETTER.

Florence, Italy, Oct. 1, 1910.

It seems difficult for a city like Florence, so full of the treasures of the past, to offer anything original, in the way of art shows, to the passing stranger, and yet, Tuscany seems to be always abreast of the art movement in Italy. I was thoroughly charmed with the sculpture show at the Tamerici, near Montecatini, where Vincenzo Gemito shows a "Pescatorello" worthy of Benvenuto Cellini and Rubino a "Storia" of firm solid lines and exquisite taste.

I would also like to mention the second art show at Arezzo, in the neighborhood of Florence, where amateurs have vied with artists to organize an interesting retrospective exhibit, and produce truly good work, mostly of Triestan origin, and blending German realism with Russian spiritualism, with bold effects of color and line.

The art circles here are full of the so-called disappearance from the church of the little village of Chia, of a painting attributed to Pinturicchio and representing, surrounded by cherubim, the Saviour in red garments and blue cloak. They complain that the painting, for which its beauty as well as its age should have secured a safe asylum in some national gallery, was sold to an American dealer for 36,000 francs, a copy of the original being hung in its place only some ten days ago.

The majority of the dealers interviewed seemed to think that the late season was good upon the whole. At the house of "Ars Florentina," a palace of the XVth century decorated by Chini, where most of the Florence artists have their work always on show, I found the manager satisfied with the business, especially with South America. I noticed good paintings by Sandrucci and a fine Beatrice in marble by Professor Petrilli. Volterra and Melli reported a good season, though less satisfactory than last year, while Olivetti and Company, who have a branch in New York, expressed themselves satisfied. The same opinion was confirmed by Eugenio Boccara, the well-known expert and editor of the *Hôtel des Ventes Bulletin*, and by Giovanni Masini, of 3, Piazza del Ponte alla Carraia, who declared himself thoroughly satisfied, adding that at least one-third of his business was carried on with the United States. I saw at the latter shop very good copies and good original paintings by famous Italian artists, such as Milesi, Andreotti, Nezzo and Fratelli.

I would, however, call the attention of American visitors in Florence to the ever-growing pretensions of dealers who own that they have nothing to do with art and yet profit by their position in a great art center to impose upon the admiring traveller worthless specimens of cheap art. I have seen Americans tempted to give ridiculous prices for utter rubbish of no value at all. They might learn one lesson at least from a trip to Florence, that Americans need not leave home to find true art, and that it would often be good policy to invest one's art budget in American paintings and statuary, inspired by American genius and worked out by American talent.

KNOEDLER'S NEW GALLERIES.

Following the report published of the sale of the old Lotos Club property, Nos. 556 and 558 Fifth Ave., to Knoedler & Co., plans were filed recently for the improvement of the building, to be used exclusively as an art gallery and salesroom by Mr. Knoedler & Co.

The building has a frontage of 50 feet and a depth of 100 feet; with a rear extension. On the first or

PARIS LETTER.

Paris, October 5, 1910.

An interesting exhibition of color prints after the English and French schools, is being held at the Gallery of Arthur Tooth and Sons. The quality of rich and dignified color is remarkable, and is obtained by a process of one printing in place of the usual two or three plate process, as is commonly the procedure of the modern printing in color. A disappointment experienced in visiting exhibitions of so-called modern color etching is due to the fact, too evident, that the larger proportion of prints shown have been printed by a trades printer instead of by the artist as his individual expression. In this exhibition every print shows the individuality of the artist as he has interpreted one of the more modern masters, and the printing of the proof in itself is an expression of the master of the plate.

To mention a very few, "Mrs. Scott Moncrief" after Raeburn and "The Duchess of Devonshire" after Gainsborough, by W. Henderson, engraved in pure mezzotint and printed in colors at one printing, are beautiful in soft, rich, mellow color. "Miss Haverfield," after Gainsborough, by Fred Miller, suggests color in rich grays with luminous quality in blacks. Five plates after Fragonard "Roman d'Amour de la Jeunesse," by H. Sedcole, are cool in color feeling, simple, with blue as foundation tone. "Mrs. Siddons" after Lawrence, by E. Gullard, is in a soft greenish harmony. "Mrs. Canning and Child," after Romney, by S. Wilson, is a simple treatment in cool grays, relieved by a little color. "Simonetta," after Pollajuolo; "Baptista," after Ghirlandaio, and "Anne of Cleves," after Holbein, by Arent Edwards, are weird in a scheme of fresh clear colors with predominating cool light-reds. "The Lute Player," after Franz Hals, also by Edwards, is bold and fresh.

Comfortably settled in the quaint town of Bruges, for the past few years, after working for a time in Italy, Spain, Portugal, Holland and Belgium, Francis P. Paulus, of Detroit, has produced a large number of canvases, pastels and etchings, which he is taking with him to America and will hold exhibitions this autumn in the principal cities of the Middle West. The art of this painter is truly American in the sense, of a firm grasp of the situation, simple, bold and of fresh, pure color, and has an intensely interesting individuality. Particularly impressive are his market subjects with the play of sunshine and shadow, and figures in motion, interiors in dull obscurity and sunlit figure interiors with the Flemish lace makers. Mr. Paulus is an exhibitor at the Salons and at Brussels, Antwerp, Ghent, and London; a charter member of the Society of Western artists and a member of the International Society, "La Gravure Originale en Noir" of Paris.

He is to return to Europe in the spring and intends bringing a class with him to work in France, Belgium and Holland.

The Salon d'Automne opened with its vernissage on the thirtieth. Notice, which it hardly deserves—so bad is it—will be made next week.

ground floor will be a large reception hall and three galleries, over which will be large glass skylights. Three rooms on the second floor will be devoted to prints. The library and office will be in the front part of the third floor, with stock and show rooms in the rear. The fourth floor will contain show and stock rooms, while the fifth floor will have three large galleries with skylights. The building, which will be of fireproof construction, will have a façade of brick, with limestone trimmings.

CALENDAR OF NEW YORK
SPECIAL EXHIBITIONS.

Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Cooper & Griffith, 2 East 44th St.—Wedgwood, salt glaze, Lambeth pottery, etc.

Cottier Galleries, 3 East 40th St.—A collection of 72 original drawings by the "Men of 1830," to Oct. 29.

Duveen Brothers, 302 Fifth Ave.—Chelsea figures.

Elite Art Rooms, 8 East 30th St.—Foreign and American paintings from a private collection, to Oct. 29.

Kelekian Gallery, 275 Fifth Ave.—An extraordinary collection of rugs, textiles and pottery.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Paintings by American artists, to Oct. 29.

National Arts Club, 119 East 19th St.—Third annual display of advertising art.

Powell Gallery, 983 Sixth Ave.—Textiles and draperies by Birdaline Bowdoin and Evelyn Manley, to Oct. 29.

Pratt Art Club, 296 Lafayette Ave., Brooklyn—Hand weavings by Anna Ernberg, to Oct. 20.

Mr. Geo. A. Hearn, accompanied by his son-in-law, Mr. Wheeler, recently returned from a brief summer's trip to Europe. While in England, they had Sir Purdon Clarke as their guest for a week on an artistic pilgrimage. The night before sailing from Liverpool for New York, Mr. Hearn was the guest of honor at a dinner given by the trustees of the Walker Gallery of Liverpool, to which institution Mr. Hearn made a generous donation of a picture fund last year.

EUROPEAN SALES.

Rudolph Lepke's Kunst-auction Haus of Berlin announce the sale of the collection of Herr Carl Jourdan, of Frankfurt on Oct. 18-20. The collection contains first class porcelains of the leading South German manufactories.

On Oct. 21 there will be sold in these galleries a private collection of French art of the XV and XVIII centuries. The collection includes pictures by Monticelli, Boucher, Guardi, Greuze and others; also antiques, including a Head of Diana, a Renaissance cabinet, an altar piece, Italian majolica, etc.

Another sale of interest to American collectors, to be held on Nov. 8 and 9, will be that of the collection of the late Hans Schwarz, of Austria. The collection contains rare sculptures in wood, marble and stone of the XVI to XVII centuries; Italian and German ceramics and bronzes; and several fine primitives of the Dutch and German schools. One of the most important objects in this sale is an altar piece by Michael Packer, reproduced in this issue.

The auctioneers also announce a sale of special interest to American collectors and dealers. The sale will be of 40 paintings and drawings by the distinguished German artist, Giovanni Segantini.

Americans will be interested to know that the second part of the Lanna Collection will be sold by Lepke next spring.

AROUND THE DEALERS' GALLERIES.

Mr. V. G. Fischer, of Washington, D. C., accompanied by Mrs. Fischer, is due to-day on the "Amerika."

Mr. Thomas E. Kirby of the American Art Association recently returned from Europe and is now busy at the galleries preparing a catalogue of the extensive art collection of the late Robert Hoe, which he will sell this winter.

Mr. Felix Wildenstein, of Gimpel and Wildenstein, is due to-day on the "Amerika."

Mr. Louis R. Ehrich, of the Ehrich Galleries, is detained in Italy by the cholera epidemic, but is expected to return the end of the month. There may be seen at the galleries, No. 463 Fifth Ave., pictures of the different schools, including a very fine and large work by Leandro Bassano. It is called "Vulcan's Forge" and has never been publicly shown at the galleries.

Mr. Louis Ralston arrived from Europe last week. The galleries, No. 548 Fifth Ave., are now open for the season.

Mr. Allan Tooth arrived on the "Cedric," on Sunday last and is now at the galleries, No. 580 Fifth Ave.

The Anderson Auction Company are preparing a catalogue of the library of the late Robert Hoe, which they will sell by auction in their new galleries at Madison Ave. and 40th St., early in February. On the afternoons of Tuesday, Wednesday and Thursday of next week, the Anderson Auction Company will sell in their rooms, No. 12 East 46th St., the library of the late John R. Van Wormer, former vice-president of the Lincoln Safe Deposit Company.

The library includes first editions of Keats' "Endymion," Swift's "Gulliver," and special collections of sets of the works of Washington, Jefferson, Hamilton, Lincoln, Shakespeare, and others.

On the evening of Oct. 20th, there will be in these galleries a collection of prints by "The Little Masters," mainly from private collections.

Mr. R. Ederheimer recently returned from Europe with many new treasures. The Print Cabinet, No. 4 West 40th St., is open for the season, and there is now to be seen etchings and engravings of the XVIth century.

There was placed on exhibition last week at the Cottier galleries, No. 3 East 40th St., an unusual and extraordinary collection of original drawings by the "Men of 1830," and several of their followers. Such displays as this one are rare in America and it will delight the heart of the connoisseur.

These drawings and studies were secured from the collections of Millet, Rousseau, Diaz, L'Hermitte, Dupre, Troyon, Jacque, Degas, Daubigny, and others. A review of this exhibition will be made next week.

The Louis Katz galleries, No. 103 West 74th St., were formally opened this week. The galleries occupy an entire building and are hung with paintings, prints of old masters, etchings, mezzotints by Edwards and Simmons, mirrors and frames. During the season Mr. Katz will hold fortnightly exhibitions of pictures by Charles P. Gruppe, Bruce Crane, Addison T. Millar, Arthur Hoeber, Paul Cornoyer, Will S. Quinlan, Guy C. Wiggins, and others.

Mr. Charles Knoedler returned last week. Mr. Roland Knoedler is expected back next week.

Mr. H. Van Slochem writes from Belgium that he has secured several fine pictures which he will show at the galleries, No. 477 Fifth Ave., this winter. He will return next month.

In the list of pictures sold in the Yerkes' sale, published in the September issue of AMERICAN ART NEWS, mention was made of Rembrandt's "Philemon and Baucis," as having been bought by Mr. Gates. This picture was bought by Scott & Fowles Company, and is now on exhibition at the galleries.

Duveen Brothers are showing in their galleries, No. 302 Fifth Ave., a little collection of Chelsea ware. The collection includes a Louis XVI cabinet work, a backgammon table with ormolu mounts and Sevres plaques. There are thirty pieces shown; the colors are bright and cheerful, and the groups and figures are beautiful little works of art. The prevalence of animals, particularly dogs, is characteristic. Two groups, pendant to each other, are clever and amusing. In one a young woman supports a cat on a pedestal, and a youth with a scroll of music is teaching pussy to sing. In the other a youth with a hurdy-gurdy and a young woman are teaching a dog to dance.

The first exhibition of the season at the Montross galleries, No. 550 Fifth Ave., was opened last Thursday, and will continue through October 29. The exhibition contains works by Horatio Walker, Eliot Daingerfield, J. Alden Weir, Arthur Wesley Dow, Gari Melchers, Albert P. Ryder, Eduard J. Steichen, and others. Further mention of this display will be made next week.

Mr. H. D. Kelekian returned last Saturday from a four months' visit in the Orient. Mr. Kelekian secured in the Orient an extraordinary collection of pottery, rugs, textiles, which can be seen at the galleries, No. 275 Fifth Ave.

Messrs. Cooper & Griffith will place on exhibition to-day at their establishment, No. 2 East 44th St., an interesting collection of wedgwood, salt glaze, lambeth pottery and other objects of art.

Oriental rugs and carpets of rare beauty and rich quality in great variety of weave, size and form will be sold in the Fifth Avenue Art Gallery, No. 546 Fifth Avenue, on the afternoons of next week, beginning on Tuesday. The collection is the entire residue of the choice retail stock received by Van Gassbeek & Arkell during the personal research of a number of years in the famous Eastern rug centers. The sessions will begin each afternoon at 2 o'clock and will be conducted by Mr. James P. Silo. Some artistic personal property of Mr. Van Gassbeek will be a feature of the sale.

Mr. William Clausen recently returned from an interesting visit to American artists in their country studios.

The firm of W. K. O'Brien & Co. has been dissolved by mutual consent. Mr. Charles H. Graff, one of the former members, will continue the business of rare prints, pictures and framing at No. 19 East 33 St.

Mr. Henry Reinhardt, of the Reinhardt galleries of Chicago and Milwaukee, returned from Europe on "La Savoie," last week.

Mr. R. W. Partridge, of Partridge, Lewis & Simmons, of London, arrived on the "Lusitania" on Thursday. He is staying at the Plaza. He will shortly establish a branch in this city on or near Fifth Avenue.

Mr. Henry J. Duveen arrived on Thursday on the "Lusitania."

The Elite Art Rooms, No. 8 East 30 St., are showing foreign and American paintings, including canvases by Corot, Henner, La Farge, Bierstadt, and distinguished artists, mainly from a private collection.

Mr. William H. Powell is showing at his gallery, No. 983 Sixth Ave., through October 29, textiles and draperies by Birdaline Bowdoin and Evelyn Manley.

OBITUARIES.

(Continued from page 4.)

Patrick Stevens.

Patrick Stevens, who had an international reputation as a connoisseur in old furniture, and who until recently was in charge of the antique furniture department in the Tiffany Studios in this city, died in his home, in Corona, L. I., on October 7. Heart failure was the cause of death.

Mr. Stevens was sixty-five years old, and for many years made his home in Hartford, Conn., where he held an important position in the house of Robbins Brothers. He resigned from that position to join the Tiffany Studios' staff. In his youth he was an admirer and student of fine furniture of the period classes, and at the time of his death was conceded to have no superior either in this country or abroad as a judge of the age, make and value of rare pieces. He was pre-eminent in his knowledge of old English and Colonial period furnishings, and in recent years spent considerable of his time in travelling about the country, appraising, identifying and cataloguing the collections of private owners as well as those in public collections. His services always were in demand in Boston, Chicago, Baltimore, Washington and in this city, and his decision as to the age, make and value of a piece of furniture was regarded even by other experts in his line as the most authoritative and as final.

Among the most recent work of Mr. Stevens was the revising and classifying, in conjunction with Mr. Luke Vincent Lockwood, of the large collection of antiques owned by Mr. Thomas B. Clarke, of this city. Mr. Stevens is survived by his widow and one son.

Willem Maris.

Willem Maris, the noted Dutch painter, and one of the great trio of Maris brothers, whose other members were and are Jacob and Matthew, died in The Hague on Monday last. Although the works of Willem Maris are fewer and less known than those of his brothers, he was a remarkable painter, a strong colorist and draughtsman and possessed of rare poetic sentiment. The son of an Austrian father, he was born in Holland in 1844, and ranks as one of the modern Dutch masters. He had been awarded numerous medals and decorations and his works are found in the public and private galleries of Holland, Germany, France and England, while a few are in private collections of the United States.

SAN FRANCISCO.

Much sympathy is expressed for William Keith, whose work has been interrupted by a serious illness. He has been hard at work during the summer, and has several canvases on view in his studio and at the Vickery, Atkins & Torrey Galleries.

Another artist who has suffered in the same way is Miss Susan Watkins, of New York, who has been spending most of the summer at San Mateo and Burlingame, engaged in portrait work. Ferdinand Burgdorff will exhibit his pictures at the Vickery galleries, as will Miss Helen Carlyle, beginning October 31.

The date for the annual Sketch Club exhibition has been set for November 9 to 19, and it will be one of the largest displays of oils, pastels and water colors shown under its management. It will be held in the club rooms in Post street, and most of the prominent artists of the city will contribute.

A coming exhibition which arouses much interest is that of Granville Redmond's works, which will be seen at the Rabjohn & Morcom galleries, and in the same rooms will be shown some late scenes by W. Y. Jackson. Several new water colors by the late Sydney Yard are also on display. Carl Oscar Borg is represented by a number of new canvases.

BALTIMORE.

Mr. David Bendann, who has recently returned after several months spent in France and England, states that he was surprised to find at the recent large exhibitions of those two countries such a comparatively mild prevailing spirit. "It is quite as if there was nothing more to say in the direction of the extreme," said Mr. Bendann. The Paris salon, he added, contained nothing of wild interest, and the Royal Academy show was quite *comme il faut*. There do not seem to be any Parisian painters who are enjoying any particular vogue, although Flameng, Madrazo the elder, Boldini and Jean Pierre Laurens are still popular.

Mr. Bendann secured a large number of paintings during his trip abroad and these will be exhibited later. Already a number of them are on the walls, among them being a dark-toned landscape with horses and wagon by Emile Jacque, son of the great Jacque; two striking marines by Chabanian and Signorini, the one by the latter being the Prix de Raigecourt-Goyon picture at the salon this year, and a colorful Venetian scene by Allegri.

Mr. Faris C. Pitt is displaying at his Charles St. establishment a splendid Gilbert Stuart—a perfectly preserved portrait of Judge Wilson Carey Nichols. The canvas is comparable to many in Stuart's best style and is not unlike the Athenaeum Washington in general treatment. Its superb tonality is one of its points of excellence. Mr. Pitt also has four Indian paintings by Alfred Miller, the Baltimore artist who won a unique name for himself in this kind of work, and a fruit study by Sarah Peale, daughter of Charles Wilson Peale.

The first of the 1910-11 exhibitions to be given at the Handicraft Club closes to-day. The show consists of the Chinese craft objects collected by Dr. Charles K. Edmunds, president of the Christian College, Canton. Dr. Edmunds passes the time spent in this country in Baltimore, living at the Cecil Apartments. His collection is a highly interesting one.

When Walters' Art Gallery is opened this winter the visitors will be given some surprises. During the last month workmen, under the supervision of Mr. Faris C. Pitt, have been rearranging the collection in order to add new treasures. About 40 cases containing many rare specimens of small bronzes and ceramics, have recently arrived at the gallery, some of them from Paris, others from storage in New York. In order to have them properly placed, it has been necessary to make many changes in the exhibits. The work has been going on for several weeks. No announcement has been made as to whether the gallery will be open for three or four months this coming winter. Last winter it was open two days each week during January, February, March and April.

Paul Hallwig has just completed a three-quarter length, life-size portrait of Bishop Owen B. Corrigan. The portrait will be hung in St. Mary's Industrial School. Another portrait completed by Mr. Hallwig, is a three-quarter length of Gov. Austin L. Crothers.

GIFT BY MR. MORGAN.

A valuable and interesting collection of liturgical books has been presented to the Berkeley Divinity High School, by Mr. J. Pierpont Morgan. The gift includes a copy of the English prayer book of 1552, known as the second book of Edward VI, a copy of the first edition of the book of James I, published in 1604; a copy of the English reprint (1789) of the "proposed" American prayer book of 1785, considered more rare than the original, and a copy of an English prayer book having an Irish translation in parallel columns, of date 1712.

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